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THE HUSKING-BE

WRITTEN FOR THE NEW YORK CLIPPER.

Oh, don't you remember, my love, the time
When, standing at close of day
On the floor of the barn, we sang the rhyme
That was called: "The Husking Lay?"
We had gayly walked by the laden cart,
As it rolled from the meadows green,
And now we stood, in two rows apart,
Awaiting the signal that bade us start,
With the ripened ears between.

A husking-bee; and each leader chose,
With a thoughtful eye, his band;
His care was not to separate the two,
Who would rather work hand by hand
And I know that many a time we two,
When the husking had begun,
Sat thus, and my eyes were fixed on you
And not on the task I had to do—
Which was very slowly done.

Oh, the husking-bee in the fading light,
How I cherished the sweet old game!
Your head was bowed, but your smile was bright,
And the blush to your fair cheek came,
That the smile was not for the corn was plain,
Nor the blush for the empty husk,
But both encouraged my hope to gain
The hand that so quickly shelled the grain,
In the Autumn evening's dusk.

And even now, as the shadows fall
And the twilight slowly dies,
I seem to hear our leader call:
"We have won the husking prize!"
And again the flying hands I see,
As I watch your gentle face—
The face that has ever been dear to me,
At our homely hearth or the husking-bee,
Though time has enforced its mild decree,
And its finger-marks I trace.

—L. E. S.

MIDGET;

OR,

From Tambourine to Coronet

WRITTEN FOR THE NEW YORK CLIPPER.

BY WM. H. BUSHNELL.

Author of "Almeh, or The Shifting of the Scenes,"
"Frie Templeton," "Trene, or The Slave of the
Ring and the Stage," "Love in a Mist,"
"Poisoned for Love," Etc.

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CHAPTER VI.—THE SHADOW OF A HAND.

Busy days followed the decision of John Irvington. In a very brief time he ceased to be a manager, as far as the Grand Union was concerned, and became engrossed in attending to the preparations necessary for an extended tour with his daughter, as he now proudly delighted to call her.

"You must have," he said to her authoritatively, "an elaborate wardrobe, Miss Midget; everything of the best and most showy; very much depends upon being a 'good dresser.' Women run mad, my dear Josephine, to his wife, 'after show and fashion.'"

"And men?" questioned Stella.

"Well, ahem! After women; and I hold it be the bounden duty of every one of them to look as well as possible, and there is no place like the stage for the display of drygoods. But your mother, my love, will see to that, and for myself, I am content with the simple and the plain. Indeed, about everything can be safely left to her. Yet there is one requirement that appears to have been overlooked."

"What is that, father?"

"A maid. You cannot well travel without one; will absolutely require one to assist in dressing and the care of your wardrobe, and by the most favorable of accidents one came in my way and I appointed to-morrow as the time for her to call and submit to your womanly interviewing."

"A wise thought," answered his wife. "What is the woman like?"

"Which is an insinuation that I very rarely have any wise ones—thoughts, I mean. The woman like? Hum! Well, like any other. I presume—a bundle of nerves, pride, jealousy and—but you will have an opportunity to judge for yourself, Miss Stella. In the meantime, I will take myself off and leave you to the discussion of flowers, furbelows, trills, plattings, ruffles and all the rest of the fol-de-rols that no man was ever yet able to comprehend."

True to her appointment, the would-be employee presented herself and quietly submitted to the critical catechism of Miss Irvington, who, under the circumstances, was far more difficult to please than if she had been the only party concerned.

"I had expected," said that lady, after a scrutinizing glance at face and figure. "one younger. I judge, it is some time since you passed the teens, and, if I mistake not, you are or have been married."

"I am a widow, madam, and I must confess to thirty-five years."

"Your name is—"

"Rose Amory, madam."

"English, certainly, but your complexion, eyes, hair and accent tell of a more southern clime."

"I was born in France, madam, and speak the language, as also German."

"A great recommendation. You have not always lived in France?"

"No, madam. My parents were of that nation, but I quite early in life married an Englishman and accompanied him to his home."

"You have references?"

"Only foreign ones, madam, as I have but recently arrived in this country."

"Do you understand the various essentials of the position you would fill?"

"More than usually well, I believe, madam. For some years my husband was employed in different theatres and I in costume, assisting occasionally in the ballet."

The result of the conference was an engagement, and never did anyone more readily slip into a place or entirely fill it. As John Irvington said, she was a rare treasure. Her fingers were deft and soft in touch; her taste exquisite in matters of dress; she had the French tact of arrangement of hair and drapery, and with a single swift turning of the hand could produce a more artistic effect than hours of study could have accomplished. She also brought into play invaluable knowledge from her familiarity with the stage of the Old World, soon became rather a companion than a servant, and without the least appearance of obtrusiveness rapidly assumed the control of all affairs feminine pertaining to theatrical life.

With the almost magical intention of some of her sex she learned all the history of her young mistress; of her probable worse than orphanage; of the hard wandering life she had led; of her escape from her task master and mistress; her adoption by John Irvington and his good wife—in fact, all the girl could tell.

Not that this was the result of a single interview, but of many. It was the apparently natural sequence of the two being so constantly thrown together, of perhaps like tastes and feelings. During the hours of their sewing, when Mrs. Irvington was abroad making purchases, paying social debts, or attending to household duties, it would have been strange if the conversation of Stella had not drifted to the very theme that, next to the ambition of becoming a great actress (even if not paramount to it), the desire to know something of her early history and see her parents.

"Then, Miss Stella, you have no memory of anything prior to the old musician and his wife?" suggested the woman, wiping the mist from her eyes that had gathered in sympathy with the tears of her young mistress.

"Nothing," alas, not a single thing," was the reply.

"And of no other country than this, or of crossing the ocean?"

"No; my first recollection is of being a little girl and tramping around the land and eating, sleeping, singing and dancing, as I have told you, Rose."

"And you have no particular marks, amulet or trinket by which you could be identified by your parents if they should ever be fortunate enough to find you?"

"Absolutely nothing."

"Might not the old people with whom you were so long have something of the kind?"

"I never heard of any."

"Still," and this was said musingly, "they might have a secret, and I wonder if they could be found?"

"I know nothing of them since the time I ran away and hid in the shavings," and the recollection caused her face to dimple with smiles.

"And you have never endeavored to find them?"

"Never. I was only too glad to get away, was fearful for a long time that they might discover where I was, and then they were almost banished from memory in my new and happy life, in my studies, and the excitement of getting ready for the stage."

"And so many years have passed and they led such a wandering life that both might be dead—probably are. Were they very old, Miss Stella?"

"Yes—or at least they seemed so to me."

"Of what country were they?"

"I never knew."

"Did they talk more than one language?"

"Yes, several; and I now know them to have been French, Spanish or Italian and German, and some time a queer one that no one seemed to understand except when we stopped for a little with some rough-looking people who had camped in the bushes by the wayside. But I was a very little girl then, and don't remember much about it."

The eyes of the woman momentarily lighted as with the rays of comprehension, but she made no answer, and the subject was dropped for the time. Yet it was often renewed, and, as to quicken any germ of memory that might be dormant, Rose drew vivid word-painted pictures of scenes in France, Germany, Spain and England—the latter especially; of homes, vineyards, mountains and hedgerows; of quaint old ivy-covered churches; of men and women.

They failed, however, to meet with any responsive recollection, and it became evident that the mind of the girl was almost a blank as to babyhood days, and there was not the slightest hope of her being able to trace relationship through any assistance of her own; that she must remain to the world what Pedro had asserted she was—his child—and that something of a bar-sister would be upon her birth.

How this would affect her future prospects she did not then pause to consider, though it might come later with terrible and crushing power. Perhaps not in dramatic successes, where genius has often forced recognition, despite all questionable, even notoriously bad private character, but would it not when Love caused some good and true man to lay his hand and heart at her feet?

Now, however, there was nothing of this mingled wit, her dream of life, and had she been questioned she would have answered, as many another under like circumstances have done, that she was wedded to her art, and never intended to marry, vainly believing that applause would satisfy the longings of a woman's heart, and fame its ever craving for the closest and dearest of human sympathy and companionship.

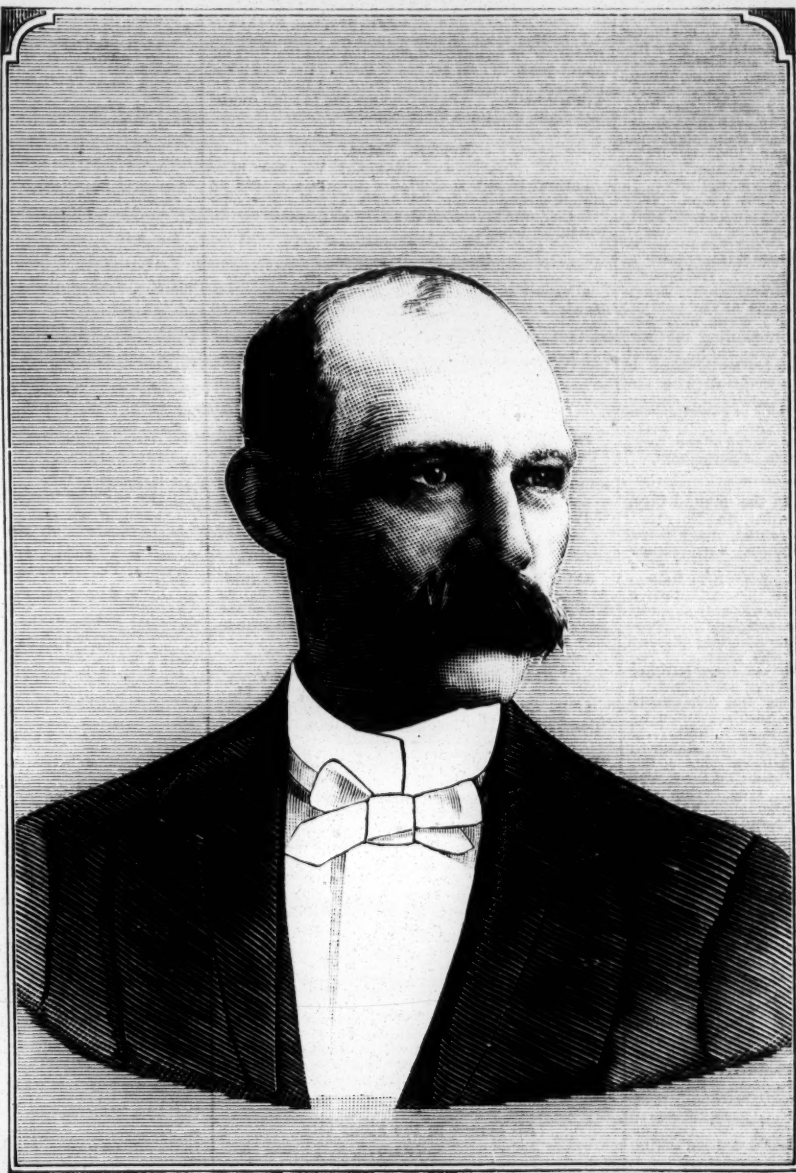
But as yet she had no premonition, no passionate, weary waiting for the coming of her King, and every thought was centered upon brilliant triumphs upon the stage.

Then came the last anxious days of preparation and packing, the ceaseless fear that some essential might be forgotten. It was with joy, therefore, that she heard the declaration of John Irvington that they would start on the morrow to perform in all the principal cities, and continue the journey until they reached the point where San Francisco sits drinking deep draughts of the commerce of the world as it rolls in upon foam-crested billows through the Golden Gate.

Blithe was the starting, for youth is ever hopeful; but how would the return be? There was no Fairy Godmother to turn the horoscope for the girl, and the tides of life ever run counter, and shipwreck lurks unseen in hidden rocks, drifting currents and upon lee shore.

CHAPTER VII.—ON THE ROAD.

The days when "stars" traveled with their own



PROF. HARRY KELLAR, ILLUSIONIST.

troupe of trained actors and actresses particularly selected on account of talents and fitness for their respective parts had not yet arrived. They were entirely at the mercy of the "stock," and poor enough in many instances to merit the anathema of Hamlet upon robustious, periwig-pated fellows.

This the young aspirant for dramatic honors soon found out, both to her chagrin and dismay, and John Irvington was constantly in hot water, fretting, fuming and vainly muttering to himself: "Oh, cursed spite! that ever I was born to set it right," and endeavoring to run the business according to his own peculiar (and very peculiar) theory of the ideas of the eternal fitness of such things.

In many cases the "leading-man" had a very exalted opinion of himself, his capabilities and his unlimited knowledge and experience. Without the slightest hesitation or doubt of his entire ability, he would undertake to play any character at an hour's notice—his range being from the Floating Beacon to Lear! What he didn't know about the stage wasn't worth knowing, and it was simply preposterous to attempt to teach him. To hear him enlarge upon the subject one would have fancied he had given points to Forrest, posted the elder Booth, and was abundantly able to discount any instructor of elocution before or since the days of Roscius.

And little if any behind him was the "leading-lady," somewhat antiquated it may have been, but who "made up" wonderfully well, had a figure that permitted any amount of "padding," and was "juvenile" or "heavy" as the case required. The idea of being pushed aside by a "snip of a girl" was gall and wormwood, and her eyes fairly turned green with jealousy, and she wouldn't play second when she had been engaged to play first; not she," and retired indignant to steal back in the evening to find something upon which to exercise her caustic tongue and freely ventilate her ideas upon acting generally.

In full communion with these two illustrious leaders was the comedian, even though he still played his customary role. He, also, had ideas of his own, and was very much disinclined to receive instructions or omit a lot of "gags" any more than the gods of the pit would permit. Kirby of fragrant memory in the Bowery and Chatham street to forego a single groan or grimace when yielding to the grim destroyer.

The views and "airs" of the self-conceited trio were generally backed up by the entire army of dramatic martyrs through all their ramifications down even to the most veritable "supers," who did the "heavy business" of dragging off the dead and carrying away the tables and chairs. Something of the glided glory of the premises was reflected upon them, and the more humble their positions the more they resented any intrusion upon their classic domains, the more stubbornly they objected to enlightenment, and the more they were insulted by any insinuation that they did not perfectly comprehend their own business.

Happily, these days have passed and a lady star may out-dress and out-jewel those of her sex with whom she associates for the time without running the risk (theoretically) of being scolded or realistically annoyed and thwarted in every possible manner in her efforts to please the public.

Of course there were exceptions, and shining ones; were men and women who delighted in piloting through the quicksands and rocks and warning of the tempests and breakers ahead; who

but in the days of unlimited "comps" it may be questioned whether its reports truly represent the opinion of the public, and whether the great "Dramatic Luminary" is always as grandly bright as pictured.

"When you get over something of nervous timidity, my dear Midget," said John Irvington as they talked over the matter, "you will do remarkably well and justify the high hopes your friends have of you. I remember all the distinguished young actresses for the last quarter of a century, and you are in no way inferior to the best of them. Indeed, I consider you the peer of any."

In some respects he was right, in the majority wrong, and would have utterly spoiled the girl by flattery had not the better sense of his better half eradicated the seeds of every evil he sowed before they had time to take root and come to maturity.

With the ordinary perplexities and mishaps, with the selfishness of full houses and the clouds of empty benches, her career ran quite smoothly until a great city by the lakes was reached where "immense" results were anticipated by the manager.

"We will take the good people by storm!" he exclaimed upon returning to the hotel after a careful (as he fancied) survey of the field.

"You are always enthusiastic and sanguine," replied his wife, "and predict more of glory for our daughter than usually falls to the lot of one human being."

"And you," he retorted somewhat testily, "are ever seeing a cloud that presages thunder, lightning, earthquake and all manner of disaster. This time, at least, the sky is calm, and your wonderful inclusive knowledge of adverse fate will find difficulty in discovering the slightest sign of tempest or wreck."

"And you forecast our success here particularly upon what?"

"The manner in which the city has been billed, the favorable notices in the papers, the high-pressure speed at which the citizens do everything, the freedom with which money is spent, even squandered, upon amusements, the warm-hearted, open-handed, generous hospitality of the sons and daughters of the great and glorious West."

"But, father," interrupted the girl in a voice telling of mental disquietude, "you forget that a great fortune is playing at the other theatre, one ripe in experience, one who has troops of friends, is a trained elocutionist, is perfectly at home in—"

"Tragedy, comedy, history, pastoral," and all the rest of old Pantomime's description. Yes, I know, and that is one of the strongest reasons for predicting your success. There is nothing like rivalry to create a furious interest—even a riotous interest, as old New-Yorkers well remember."

"But she is so much my superior in every respect that I tremble for the result."

"All bosh. You have greatly the advantage in youth and good looks, and even that ancient, crabbed old crank, Pope, was forced to confess that 'beauty draws us by a single hair.'"

"And I know," interposed his wife, in time to prevent a flood of quotations, "that you are placing our child in a very dangerous position, and I would she were safely out of it."

"Carping as usual, my nearly celestial Aurora. But we shall see who is in the right."

"And I regret exceedingly that both are cast for the same part on the opening night."

"Purely accidental, but our Julia shall outshine

took the young to their great, warm, generous hearts and fathered and mothered them, smoothed their histrionic pathway, plucked the thorns from the bouquets and left only the roses, who wiped away tears and bound up bleeding hearts; made life pleasant and the future bright; men and women, actors and actresses who by the great hall hereafter were worthy of the name, and needed no request to "speak me fair in death" when they had played their last earthly part.

Another thing that militated seriously against perfect and easy representation was the theatre itself. In the earlier days they were frequently little more than shells of boards and timber hastily thrown together; with a small stage and general lack of accommodation and comfort, particularly behind the scenes; hot to fainting in Summer; cold to freezing in Winter; badly lighted; miserably ventilated; inflammable as tinder; utterly wanting in protection against or escape from fire; with scanty scenery and worn-out wardrobe, and run upon the cheapest scale of expenditure.

And there was still another thing against the brilliant success of a stranger save it might have been one whose name was world-famous, who could dictate terms and conditions, and whose reputation was the guarantee of a crowded house.

It was that every section of the city had some particular favorite. By them every new actor or actress was judged, and, though even greater, was fabled to lack figure or face or failed to make this or that special point, to read a mooted passage as he or she did, and consequently did not receive the sympathetic recognition and applause to which they were entitled.

In the main the press was fair—as a rule it was surely so—was lenient to faults on account of youth, gave many valuable hints.

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the other even as the stars of a Winter's night the dull glow worms of an earthly Summer." And (striking an attitude).

The case is clear. You are no soldier. You'll never win a battle. You care too much for blows! But, Midget, don't permit the words of my old Dame Trot to render you nervous. Remember that 'conquer we must, for our cause it is just,' and he betook himself away, whistling cheerily the tune of the words he had quoted.

It was well he did so, for the girl needed all the time remaining for rest and preparation for the effort of the evening.

CHAPTER VIII.—RIVALRY.

Far more than John Irvington had any conception of a feeling of jealous rivalry had been aroused and clouds were looming up in the dramatic horizon that threatened the coming of thunder.

At the "other theatre" was one who had long been a favorite in the city—long, as we count theatrical life—and with the assistance of her friends fought down any who came to dispute her title and question her right to the first and indeed only place in the hearts of the people.

With flashing eyes and curling lip she heard of the arrival of Stella Irvington, secured and read every possible account of her debut, and subsequent appearance, of her history, looks and dress. And, not satisfied with this, she sent a woman spy to see and report, that she might be better prepared to wage the battle for the continued supremacy she had determined upon.

To one accustomed, as was her tire-woman, to the details of theatrical life, the entrance behind the scenes was not difficult, and without causing special remark or suspicion, save the readily accounted for on the score of natural curiosity, the woman was present at rehearsal.

That over, and having seen and learned all the essentials, she returned to relate observation and hearsay, colored by her own likes and dislikes, rendered bitter by individual prejudice, distorted by womanly spite and twisted from truth into channels she knew would best suit her own purposes.

The actress paused in her rapid walking of the floor, tossed aside the lines she had been studying, and, sinking into an easy-chair, asked almost contentedly:

"Well, Susan?"

"She is young, my lady."

"That, of course," was the almost fierce interruption, though something very like a spasm of pain momentarily distorted her face as she glanced at a glass and saw that years were beginning to mark their passage, and that soon silver threads would be shot through the wool of her raven-black hair by the shuttle of the weaver Time.

"And very beautiful, my lady."

Again there was a swift consultation of the mirror. Beautiful she never could have been in the sense in which the term is generally used. The features were too pronounced, for an ideal of womanhood, did not possess the soft lines, the blending of one into the other, the shading, so to speak, into the harmony the sculptor ambitiously loves to reproduce. But the face was a strong one and remarkable in expression; the eyes flashing and intense, large mouth, with its thin lips, gave rare power of articulation, pleading persuasion and emphatic force.

"Go on," she commanded hoarsely, after her not very satisfactory survey of self was completed, for never yet lived woman that did not long for physical beauty and mourn over the want of it. And yet Marie Proctor was not old save as life is numbered by theatrical years, and the toll, struggles and exposure that are death to youthful comeliness.

"Her manner is charming, my lady, and her accent and expression good; her figure girlish, rather than matured and grand like yours, and her complexion next to matchless, my lady."

"It is a pity she could not hear your description! Without doubt, she would be highly flattered by it," was replied with severe irony.

"My lady, I but tell the truth," answered the tire-woman, though shrinking from the storm she saw was brewing.

"And what do you suppose I care for a baby-face, with its pink and white blossoming? What for putty-moulded limbs and arms and bust? Any artist in senseless wax can surpass them in perfection, and any ballet-girl exceed them in her making up."

"Her dresses and jewels are magnificent, my lady."

"How do you know, Susan? One wears not such things at rehearsal, and even your eyes could not pierce through distant hotel-walls and trunk-lids."

"Her maid—I worried myself into her confidence, my lady—told me all about them."

Once again a twinge of pain shot over the face of the actress, for no one knew better than she how audiences, especially the female portion, were attracted and charmed by richness in these particulars, and as a natural sequence how they draw the men with them. And she knew, also, that many of her own once brilliant dresses were becoming passe, and many of her jewels were shams. But she had learned one of the most difficult lessons of life, believed with Voltaire that "speech was given to man to disguise his thoughts," and without betraying any particular interest, and even yawning as if weary during the narrative, she led the tire-woman to describe at length all the costumes and their accessories.

She listened each moment becoming more jealous, more embittered and more resolved to set all of human machinery at work to remove the intruder from her path—as if there was any royal road to public favor, and she the sole queen having the right to tread therein.

"Enough," she at last commanded, with a haughty gesture. "These things are but as the setting of the stage, and money can purchase them. What of the fire of genius, the talent to depict passion until it becomes reality, the brain to conceive and the eloquence to voice it and art to execute it?"

"I know nothing of that, my lady never having seen her acting, but the papers speak very highly of it, and the men are just raving over her beauty."

"As the brainless women of fashion will do about her shabby dresses and golden trinkets. Poor fools! How I pity them. But, truly—aye, most truly—thus runs the world away from that which is worth (when compared with them) all that loom ever wore or labor dug from the mine. What would you weigh against—no, not love—but mind, soul, the subtle essence of being, that is all we have to outlast the grave and the worm, all of Divinity?"

"But, my lady," faltered the woman, "she is said to be so very kind and good to the poor, and to smile so sweetly upon everyone."

"Go, Susan," commanded her mistress, recollecting herself. "Here is some money. Make friends with the maid of this—my actress—and learn all with the maid of this—my actress—private, mind you. See that everything is ready for the evening, and call me at the usual hour. Until then I would be alone."

Not unaccustomed to the "antrums" (as she called them) of her mistress, the woman was glad to escape. As soon as she was out of hearing there was a sudden springing up, walking of the floor,

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This image shows a blank, aged, cream-colored page, likely an endpaper or flyleaf of a book. The paper has a slightly textured appearance with some minor creases and discoloration, characteristic of old paper. The right edge of the page is bound into a dark, possibly black or dark brown, cover material. There is no text or other markings on the page.

This image shows a blank, aged, cream-colored page, likely an endpaper or flyleaf of a book. The paper has a slightly textured appearance with some faint smudges and discoloration, characteristic of old paper. The left edge of the page is bound, showing the stitching and the inner cover material. There is no text or other markings on the page.

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CHESS.

To Correspondents.
J. E. TIPPETT, San Francisco.—We would gladly accept your dates, if possible, but are unable to do so. The only other dealers of consequence are B. Westermann & Co., Importers, 530 Broadway, this city.
J. A. CARSON.—Thanks for renewed favors; if that's the true lawfulness of the eight-mover, by all means send it right along.
W. H. BOWEN.—Thank you for correct solutions.
O. T. GREEN, City.—Accept our thanks for your courtesy. Permit us to ask if some of your interested members will be kind enough to keep us advised of the progress of the tourney?

MANHATTAN C. C.—By a card from the president of this metropolitan club we learn that entries for the eighth annual handicap were to close on the 31st ult., play commencing 2d inst. Six prizes are provided, viz.: \$40, \$30, \$20, \$10 and \$5; and a special prize of \$5, offered by the President Green, for the best game. It is a matter of universal satisfaction that the completion of the \$500 subscription to the Steinitz-Zukertort match is announced; and "it is confidently expected that a good portion of this match will be played under the auspices of the club early in December."

Chess in Philadelphia.—Under the title of "The Chess Board" we have received a plan which assures us the complete success of the effort to establish a new chess club in the city "laid out like a chess board." The new organization is to be chartered, named "The Philadelphia Chess Club," and have its rooms at W. corner Broad and Penn squares. One hundred members start the ball, and we should be glad to be furnished with a full list of officers as soon as elected. Success to you!

Irish Chess Association.—By the Field we have the results of the first week's play. In the chief tourney, W. H. Pollock led three straight victories, two to play; J. Murphy, 2½, two lost; A. R. Peake and W. W. Mackeson, Q. C., two to win; one to play; Messrs. Porterfield Rynd and W. Nichols, completing the list of entries. In the handicap ten competitors appeared, Messrs. Pollock, Rynd and Porterfield leading with a score of 5½ each; P. Rynd half a point less, and D. Oudmore one game behind him.

The annual convention of New York and Pennsylvania chess players will be held in Albany, N. Y., from Jan. 1, 1896, and Capt. Michaelis has been designated chairman of the reception committee.

Solutions.
Problem 1,503.—None yet received.
Problem 1,504.—J. V. H. M. D. and J. A. C.—1. R to K7, K to R4; 2. K to K2, K to B3; 3. B mates; if 1. R to B3, 2. B to K6; 3. K mates; and if 1. B to R3, 2. K to K5, etc.

Enigma 1,504 (by W. H. Bowen).—1. K to K2, K to K3; 2. P to B4, K to K3; 3. K to K4; 4. P to Q4; 5. K to K7, K to B3; 6. K to K4; 7. K to K5; 8. K to K6; 9. K to K7; 10. K to K8; 11. K to K9; 12. K to K10; 13. K to K11; 14. K to K12; 15. K to K13; 16. K to K14; 17. K to K15; 18. K to K16; 19. K to K17; 20. K to K18; 21. K to K19; 22. K to K20; 23. K to K21; 24. K to K22; 25. K to K23; 26. K to K24; 27. K to K25; 28. K to K26; 29. K to K27; 30. K to K28; 31. K to K29; 32. K to K30; 33. K to K31; 34. K to K32; 35. K to K33; 36. K to K34; 37. K to K35; 38. K to K36; 39. K to K37; 40. K to K38; 41. K to K39; 42. K to K40; 43. K to K41; 44. K to K42; 45. K to K43; 46. K to K44; 47. K to K45; 48. K to K46; 49. K to K47; 50. K to K48; 51. K to K49; 52. K to K50; 53. K to K51; 54. K to K52; 55. K to K53; 56. K to K54; 57. K to K55; 58. K to K56; 59. K to K57; 60. K to K58; 61. K to K59; 62. K to K60; 63. K to K61; 64. K to K62; 65. K to K63; 66. K to K64; 67. K to K65; 68. K to K66; 69. 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BOSTON HERALD, NOV. 8, '85.

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McAVOY and ROGERS.
HARRY AND EMMA, THE IDEAL SOCIETY ARTISTS, can be engaged for the week of Dec. 21, and can also be engaged with a first-class combination for the balance of the season, commencing Jan. 5. The most brilliant repertoire of acts on the vaudeville stage. We do not depend on one act alone, but can change as often as required. The following is a list of our acts, running from 15 to 25 minutes: JEALOUSY LOVE IN A HORN, STIMULATION LOVE IN A LETTER-BAG, MATRIMONIAL DIFFICULTIES, A THING THAT HAPPENS EVERY DAY AND TAMED BEFORE MARRIAGE, OUR LATEST SUCCESS, introducing the greatest swell song of the day, JOHN, THE AMERICAN SWELL, written expressly for Harry McAvoy by J. F. Mitchell, etc. Address as follows: Adelphi Theatre, Buffalo, N. Y., Nov. 16; New Central Theatre, Philadelphia, Pa., Nov. 23; London Theatre, New York, Dec. 14. Have not played Chicago, Cincinnati or St. Louis, Baltimore or Boston this season.
McAVOY AND ROGERS, 16 Orchard street, Detroit, Mich., Nov. 9.

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GRAND INAUGURATION-DAY, MONDAY, NOV. 30, 1885, AT 7 P. M.

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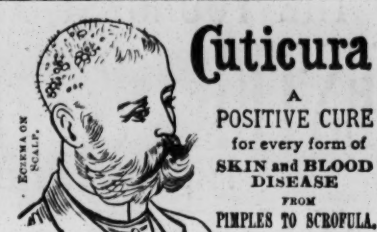
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